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MODERN LANGUAGE NOTES.

Baltimore, March, 1895.

A PARALLEL TO GOETHE'S EUPHORION.

IN the first part of Tieck's *Phantastus* (1812), one of the company which makes up both the audience and the narrators of the tales contained in this collection, recites a poem, also entitled 'Phantastus,' introducing a vision of the principal characters of romantic poetry, such as Terror, Folly, Nature, Love, etc. In this vision there occurs the following description of the 'Scherz,' the fondled child of romantic imagination:

Da sah ich einen Kleinen gaukeln
Und sich in allen Blumen schaukeln,
Ein herzigs Kind, das auf und nieder
Im Tanze schwang die zarten Glieder.
Bald klettert' es in Epheuranken
Und liess sich kühn vom Winde schwanken,
Bald stand oben am Fels der Lose,
Und duckte sich in eine Rose,
So eilig dass der Stengel knickte
Wie er sich in die Röthe bückte.
Dann fiel er lachend auf die Au
Und war benetzt vom Rosenthau.
In Blättern, aus Jasmin gezogen,
Beschrift' er dann des Baches Wogen,
Und bracht' als Kriegsgefangne heim
Die Bienen mit dem Honigseim.

Auf einmal liess er alles liegen
Und schien durch Lüfte schnell zu fliegen,
Nun auf dem höchsten Tannenbaum
Stand er und übersah den Raum.
Mit Riesenstärke bog er dann
Des Baumes Wipfel auf den Plan
Und liess ihn dann zurücke schiessen.
Des Baches Wogen mussten fließen
In Wasserfällen laut und brausend,
Der mächt'ge Wald dazwischen sausend,
Ein furchtbar Echo, das von oben
Hin durch den Thalgrund sprach mit Toben,
Dazu des Donners Krachen viel,
Schien alles ihm nur Harfenspiel.
Er selbst, der erst ein kleiner Zwerg,
War jetzt grossmächtig wie ein Berg,
Und sprang so schnell wie Blitzes Lauf
Zur Höhe des Gebirgs hinauf,

Riss aus der Wurzel mächt'ge Felsen,
Die liess er sich zum Thale wälzen
Mit lautem Donnern, furchtbarm Krachen,
Das machte ihn von Herzen lachen —etc.

Tieck *Schriften*, iv, p. 139, f.

It is hard not to see here if not the prototype at least the suggestion for Goethe's Euphorion. Nearly all the essential features of the latter figure are found in this conception of Tieck's: the roving disposition, the reckless striving, the sudden development from childhood to manhood, the superhuman inspiration and power. Only the tragic element is missing.

Even in details there are striking analogies. The 'Scherz' dances about between flowers and swings to and fro on slender boughs; Euphorion says:

5099. Nun lasst mich hüpfen
Nun lasst mich springen!
Zu allen Lüften
Hinaufzudringen
Ist mir Begierde;
Sie fasst mich schon.

The 'Scherz' chases a swarm of bees; Euphorion makes frolic with the chorus:

5155. Ihr seid so viele
Leichtfüssige Rehe.
Zu neuem Spiele
Frisch aus der Nähe!
Ich bin der Jäger,
Ihr seid das Wild.

The 'Scherz' delights in the uproar of nature; Euphorion delights in the thunder of battle.

5271. Und hört ihr donnern auf dem Meere,
Dort wiederdonnern Thal um Thal?

The 'Scherz' appears colossal even on the mountain top; of Euphorion the chorus says:

5239. Seht hinauf, wie hoch gestiegen!
Und erscheint uns doch nicht klein.

Is all this mere coincidence? Is it not reasonable to assume that one of the most characteristic productions of the foremost romantic writer should have been in Goethe's mind when he undertook the poetic delineation of

the flighty offspring of Romanticism and Classicism? That the *Phantasmus* was known to Goethe, need, of course, not be demonstrated. His high opinion of Tieck is well known.

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Only, — ADVERSATIVE. — MISPLACEMENT OF ADVERB.

I.

"THERE is [in Boston] a sort of park, the 'Common,' with iron railings, and houses something like the Piccadilly row above the Green Park, only all residences without shops. . . . It is really very tolerably English in the town [Boston]. The harbour is very pretty. It is like a very good sort of English country town in some respects."—Arthur Hugh Clough, Letter, Boston, November 15, 1852.—*Poems and Prose Remains*, vol. i., p. 184.

Only, as used above, seems identical in sense with *but*; commonly, however, the adversative *only* means *but* plus something more. The adversative *only* is an outgrowth of the sense *solely* that often belongs to the adverb *only*. Expression of its meaning by supplying the words understood would take different forms according to circumstances; as, *this being understood solely* (with or without *that*);—*this being reserved, excepted, changed, asked, begged, etc., solely* (with or without *that*).—*Do what you like, only don't miss the train.*

A few illustrations of the adversative *only* are given below; the substitution of *but* in any of these passages would cause some loss or distortion of the sense.

"My father was a yeoman, and had no lands of his own, only he had a farm of three or four pound a year at the uttermost, . . ."—Hugh Latimer, First Sermon before Edward VI., *Typical Selections from the Best English Writers* (Clarendon Press Series), vol. i., p. 3.

"But since you command, I obey; onely let me say thus much, . . ."—Sir Philip Sidney, *Arcadia* (ed. 1598), p. 304.

"I am in all affected as your selfe, Glad that you thus continue your resolve, To sucke the sweets of sweete Philosophie. Onely (good master) while we do admire This vertue and this morall discipline, Let's be no Stoickes, nor no stocks I pray."—*The Taming of the Shrew*, Act. I., sc. i.

" . . . but when I came back, I found no sign of any visitor, only there sat a creature like a wild cat upon one of the chests. . . ."—Defoe, *Robinson Crusoe*, (Stockdale ed., 1790) vol. i., p. 67.

"The field began to be now clear, both armies stood, as it were, gazing at one another, only the king, having rallied his foot, seemed inclined to renew the charge. . . ."—Defoe, *Memoirs of a Cavalier* (Oxford, 1840), p. 170.

"Such artifices, indeed, were not unknown in the old Provençal poetry. . . . Only, in Rossetti at least, they are redeemed by a serious purpose. . . ."—Walter Pater, *Appreciations* (London, 1889), pp. 233-4.

"Sirs, they know I speak the truth! Sirs, believe me there's a way!
Only let me lead the line. . . ."

Browning, *Hervé Riel*, vi.

"I propped her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still."—*Id.*, *Porphyria's Lover*.

"[Daniel] Webster's father had a neighbour, who was an honest, well-behaved man, only given to drink."—Arthur Hugh Clough, Letter, January 3, 1853.

" . . . and, only she did not dare to own it to herself, was a great deal happier than she had been for many a day.—Thackeray, *The Ravenswing*, ch. vi.

" . . . for was it not an island, only with a better climate?"—Beaconsfield, *Lothair*, ch. lxx.

" . . . a legitimate enhancement of the worth of classical study; only one that is liable to be exaggerated, and perverted to the service of narrow-mindedness and pedantry."—William Dwight Whitney, *Oriental and Linguistic Studies* (New York, 1873), p. 407.

"We may believe him [De Quincey]; only he disliked, in others, that which was the express image of one of his own most marked peculiarities."—Fitzedward Hall, *Recent Exemplifications of False Philology* (New York, 1872), p. 9., foot-note.

"Petrarch, too, was a Florentine by origin, only not born there because of one of the accidents of her turbulent history."—Mrs. Oliphant, *The Makers of Venice* (London, 1888), Part II., ch. ii., p. 176.

"But it must nevertheless not be supposed that his [Girtin's] finest drawings . . . were completed without thought or labour, only that he began them with a clear conception to which he adhered."—Cosmo Monkhouse, *The Earlier English Water-Colour Painters* (London, 1890), p. 45.

"In the end it will prevail; only we must have patience."—Matthew Arnold, *Mixed Essays* (New York, 1883), "Falkland."